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Junior High School English Can Be Fun

By JOHN DINGMAN

Centennial Junior High School, Decatur, Illinois

"What has happened to my boy? He has disliked English more than any other subject, but now he enjoys it and talks of it all the time."

"Gosh! I like English now better than I ever did."

"Boy, do I read the books! I've read more than I did all last year."

Such remarks as these helped to justify a new approach in junior high school language arts. The work for the seventh grade was planned around central themes which seemed appropriate for that grade level. The units chosen were *Famous Americans*, *The American Tradition*, *Laughing With Others* and *Out of This World* (humor and legend), *Boys and Girls of Many Lands*, *Adventuring With Animals*, and *America Now*. The last named was a unit of current American life in which magazines, newspapers, and current publications were the central materials. This unit was planned near the close of school in order that the greatest amount of current materials might be accumulated.

No literature textbook was used in the class. The basic material for each unit consisted of five or six different stories which emphasized the theme. Then six or eight copies of each of these titles were secured and considered as core material upon which the activity of the unit centered. The student's choice of a core book placed him automatically in a work group of six or more people. The group reading common material was charged with the responsibility of sharing by various methods its experiences in the core book with the rest of the class. On this idea hinged most of the group activity in preparation for presentations to the class.

The units extended for six weeks after which time the units were exchanged with other teachers using the same methods and materials. Also a classroom collection from the school library was borrowed for the duration of the unit. The titles in the collection were chosen because of their contribution to the theme of the unit. The language text served as a source book when needed by the thirty-four students in the class.

In order that readers may visualize a unit, an attempt will be made to exemplify the procedure by which a unit was conducted. For purpose of illustration the unit of *Boys and Girls of Many Lands* will be used.

In the beginning book jackets, large signs, and fascinating pictures were displayed on the bulletin boards and elsewhere in the room. Discussions on the title of the unit were held and various of the core books were shown to the class and parts read aloud. Maps were also displayed with a challenge to students to "cover the world" with their reading in the unit. A large outline world map was posted upon which the core books were located and yarn drawn out to paper dolls in native costumes along the margins of the map.

More of the paper dolls were made by the work groups to illustrate the characters of their particular book. These were attractively arranged about the room as blackboard borders.

The first week of class time was mainly a period of motivation, allocation of books, and free reading time in the core books. Excitement was high when new words and customs were discovered in their books. Pupils were allowed a chance to relate and discuss the contrasting ways of life. Soon the reading had progressed to a point where the work groups could be organized. Chairmen were elected, and discussions of the books followed. Out of these discussions, plans developed in which the group agreed upon methods by which it would present the book to those members of the class who had not read the book.

It should be noted that at times the group concentrated upon a single group activity and that at other times it subdivided into smaller groups and attempted more projects.

At the end of each group session the chairmen reported on what their groups had attempted to accomplish and what success they had. It was found that the necessity of reporting greatly improved the quality and progress of the group session. At an early group session, the chairmen reported the plans of each group. The plans were tabulated, duplications were eliminated, and further ideas were included.

The class decided that certain all-class projects would be interesting. In this unit the class agreed that a series of imaginary letters between themselves and the main characters of their books would be fun. This necessitated review and instruction in letter writing. The letters have proved worthwhile in stressing the contrasts and similarities of countries.

Another all-class enterprise was for each student to choose a country, read seriously about it, and make an oral report to the class. This proved to be one of the most fruitful teaching situations in the entire unit. It became necessary to learn how to find pertinent reading material. Then it was necessary to be selective of the materials found and to take notes which were usable and to the point. Both the school and public libraries were enlisted in the effort and were used by students who previously had no such acquaintance.

The process of reporting the results of extensive reading became a major concern of the class. The language text gave much needed help in organizing and giving an oral report. Maps, travel circulars, and pictures were displayed at the time of each report. The reports were scheduled voluntarily well in advance.

After students had read their core book, they were allowed to choose any book from the fifty or sixty volumes in the classroom collection which was on the same theme as their unit. It might be said that as the work of the year progressed, an increasing number of books were being read each successive unit. A record of the reading was kept on the graphic *Reading Design*. At first much discussion was necessary to decide on the classification of books. The class became concerned about the balance of their reading matter. This justified the use of some record which graphically showed the diversity in reading tastes.

Another activity which the class decided to try was to have a classroom exhibit of articles from foreign lands. This plan was approached with some doubt, but as articles of the exhibit began to arrive its success was assured. Fortunately the class had in it a boy who, with his parents, had lived for a number of years in Japan. His parents' cooperation in the project guaranteed its success. The exhibit proved interesting to other pupils in the school who were invited to see the articles displayed.

The class used recorded folk music of different countries such as "Galway Piper" (Ireland), "County Fair" (Slovakian), "Down In The Valley" (Kentucky Mountains), "Danza" (Central American Folk Dance), and "John Peel" (English). Current issues of *Junior Review*, *Junior Red Cross*, *World Youth*, *The National*

Geographic, *Uncle Ray's Magazine*, and *Holiday* contributed reading and pictorial materials. Newspaper clippings of interest were brought to be discussed and displayed. Many mounted pictures of the countries studied were displayed. Film strips of *Picturesque France*, *Picturesque Sweden*, *Italy Today*, *Austria*, and *Belgium Today* (SVE Picturol) helped to increase interest and understanding.

As the unit progressed, the work groups, having been allowed time to plan, agreed upon a date when they desired to present their core book project to the class. These presentations were exciting and interesting, partly because of friendly competitive spirit, and partly because of the increased interest in the coming presentation before the class.

Work groups presented blackboard friezes, shoe box theaters, scrapbooks, radio scripts, box models, dramatizations, and panoramic views. There seemed no end to the imaginative powers of the groups. The activities varied from time to time depending upon the type of book and the nature of the unit. It was in the work groups that the most planning and cooperative effort was necessary.

Near the close of the unit the class decided that they would hold informal conversations in pairs of students about the books which they had read in the classroom collection. The class was eager to hear them and was trained in the arts of conversation and listening at the same time. Other methods could have been equally effective.

When all the groups had completed their presentations, discussions of appraisal were held. In this discussion members listed the improvements which had been made since the previous unit. Also, they discussed which groups needed improvement and how they could have made it. General comments were made on the unit as a whole. Suggestions were made for future materials.

The evaluation period proved one of the most gratifying as well as enlightening. Weak as well as strong points were discovered. Early in the year the class found great need for strengthening their ability to work in groups. They discovered what happened when a member or members of a group failed to cooperate. They became competent in insuring the group's success by coping with recalcitrant members. As time went on, they discovered many abilities of fellow students and planned ways to use those abilities to the advantage of the pupil and the group.

Chairmen showed skill in getting inactive group members to contribute to the group project. It was felt that more individual participation was experienced in such a unit of work than would

have been in the traditional approach in English. One of the satisfying outcomes of the work was the opportunity for the teacher to see cooperation, planning, and activity adjusted to the level of those participating. Great flexibility was possible in allowing for individual differences.

In summary it can be stated that the work was an exciting, worthwhile experience:

1. The great variety of activities and levels of learning situations which aid in handling individual differences is desirable.
2. The experiences in which the group learns cooperation and the group processes produce better citizenship.
3. The variety of learning situations makes students more communicative and desirable members of society.
4. The great increase in reading of good material is gratifying.
5. Language arts skills are taught when the need arises and with immediate purpose.
6. The great enthusiasm with which a class plans and completes a difficult learning experience is of great social value.
7. The progressive smoothness with which each unit is done shows an increasing group maturity for which teachers strive.
8. There is evidence that the class achieved as much or more language arts skills as classes have previously under the traditional plan.

Why More Speech Education?

By LORENA ROSS WALTER

Former member of the Department of English, University of Illinois

Of the four phases of speech education, only the goddess radio basks in a position of unquestionable popularity in the mind of the average individual. Lack of understanding of purpose and poor teaching have caused maligning of public speaking courses; the grave need for speech correction courses is yet to be considered by many; and only the talented and specializing few are considered grist for theatre training. It is perhaps fitting that all of us engaged in the communicative arts be ready to clarify these misunderstandings, which in some quarters still hamper the introduction of more speech education in our high schools and colleges.

The field of speech as a whole is, nevertheless, experiencing increasing emphasis in the schools, especially in the middle-west, where such large universities as Northwestern, Wisconsin, Michigan, Illinois, Indiana, and Iowa have in the past few years greatly expanded their departments. On a recent visit to five southern universities, the author found each of them to be enlarging its faculty and facilities for speech instruction. A similar movement follows in the high schools as well.

Why this growth? Possibly we are, at long last, acquiring an awareness of the necessity for social and world consciousness. The speech arts can be seen to have flourished in times when men have had freedom and the realization of their own capacities for destiny-shaping. They flourished as an art in the Golden Age, not merely as a technical art, but as a logical art. The Greek ideal was the statesman-orator. He accepted his responsibility as a logician and a well informed man, his *responsibility to shape public opinion in accordance with the best of his knowledge*.

Since reference to the Greeks is resented in some quarters (just not very practical, you know), let's be as realistic as possible. Who is the modern counterpart of the statesman-orator? Who needs to acquire his qualities? As many people as possible. A democratic form of government assumes on the part of at least a portion of the populace a certain amount of awareness as to current issues and the possession of enough power to sort facts so as to avoid being "taken in."

Those who are afforded high school or college educations must eventually assume various civic responsibilities, and certainly any-

one who is in the position of being emulated in the community has the need to apply logic and effective presentation to his ideas.

A misapprehension afoot assumes a public speaking course to be merely a bag of platform tricks, whereas such a course, well taught, now bears only the remotest, if any, relationship to what have been commonly known as "elocution" and "declamation," forms of artifice which fortunately went out with the Stanley Steamer.

To be sure, a few fundamental rules of delivery are taught. The student learns to avoid pacing like a caged animal. He learns to project, and to limit his gestures to those which arise from the context of his speech. The introductory course attempts to establish a relatively friendly speech situation in which the student gets practical experience in appearing before an audience and presenting his ideas, a thing which all of us are called upon to do constantly.

Beyond this, however, he learns something of organizing his ideas, and something of logic. He spots an invalid syllogism, not merely as an exercise, but as it appears in a speech wherein someone tries to sell him a bill of goods, or in a newspaper editorial. He recognizes a bandwagon or plain-folksing technique, and many another emotional trick. The course is intent upon teaching straight thinking for the listener as well as the speaker, and imbuing the student with efficient and logical thought habits which will aid him in making decisions as to how to vote, what factions in current trends to support, and when to accept or reject an idea.

As has been mentioned, schools throughout the country are introducing such training with increasing rapidity. (The Colleges of Commerce and Engineering at the University of Illinois find it useful enough to be required of all students.) However, the value of the more advanced courses may well be underlined. The study of speech as a sole end in itself is, of course, sheer folly, but any student training for some phase of public service—be it politics, law, social welfare, journalism, or business—stands to benefit from application of principles examined in advanced courses.

Nor need these be concerned only with technique. A course in persuasion teaches the available psychological and logical means of convincing people that what the speaker says is true, and therefore of necessity includes a concern with the ethical obligations of the speaker. A course in business and professional speech causes the student awareness of the need for formulating a philosophy of business if he is to take a stand on anything. Other courses examine rhetorical thought from Aristotle, through Quintilian and

Cox to the present, or the vast amount of speech literature to derive some principles showing the nature of effective speaking.

Classes in the communicative arts, composition, and speech are the best place in the life of the student to arouse his curiosity, to think about the things happening in the world about him and to get him in the habit of doing something about them. It is the current wail of educators that we teach a great deal of "know-how," but very little thinking. The student is given a great many facts, figures, and rules, yet practically never is it suggested that he put these materials to use in different combinations. This is not completely so on the graduate level, but certainly is too often the case in high schools and undergraduate colleges. Ironically enough, the original purpose of higher education was to provide intellectual stimulation; now in too many cases it merely provides a union card.

A teacher of composition or of speech is given, then, the rare chance to take a neutral stand and attempt to enliven his students into an awareness of the opportunities about them. Few things are more satisfying to all concerned than a class which becomes really excited about an idea, an idea which perhaps never before occurred to them. Students have a right to at least a few such intellectual exposures. It is these experiences which shape their activity as citizens, and often their choices of study and work. At eighteen the most wondrous thing that can happen to a boy or girl is the sudden revelation of how much there is to learn and do in the world.

Gradually acquiring the status which it deserves is the field of speech correction, which trains technicians for the treatment of those afflicted by the many varied conditions of speech pathology. At the pioneer University of Illinois Speech Clinic, for example, a model for many another effort, thorough study and application are made of the various audio-aids. Through the training of more correctionists will come to the deaf and the cerebral palsied inestimable satisfaction in learning better to express themselves. No small help to these individuals is the association provided by the clinics with others similarly afflicted.

Far greater in number, however, and not always so obviously recognized as needing aid, are those who can be retrieved from social maladjustments caused by minor speech defects. The student who puts forth a faltering and perhaps slow-witted impression in the classroom, is very often, rather than dull, the victim of a speech difficulty, either psychic or physical.

What theatre study and practical application can mean to the average student is generally overlooked by administrators. (The

term "average student" is used with full knowledge that there is no such thing, but we are still lacking a better term to describe the person of neither astonishing brilliance nor gross lack.) The student going into the professional theatre usually gets his practical training in the professional theatre. But we owe some measure of theatrical experience to the boy or girl who may never again have such opportunity, other than "going to the movies" (often a pretty flat-tasting substitute). Fully as important for living as a knowledge of the sine curve or the exports of Liberia, is a peek at the vibrant theatrical styles of the past and some discovery of current theatrical activity. And many, many students have never had a glimpse of "live" theatre.

Goldsmith, in a brilliantly amusing epilogue to *She Stoops to Conquer* says of the stage:

Lost human wits have places there assigned them,
And they who lose their senses, there may find them.

.....
To this strange spot, rakes, macaronies,¹ cits,²
Come thronging to collect their scattered wits.
The gay coquette, who ogles all the day,
Comes here at night, and goes a prude away.

.....
The Gamester, too, whose wit's all high or low,
Oft risks his fortune on one desperate throw.
Comes here to saunter, having made his bets,
Finds his lost senses out, and pays his debts.³

But the theatre can be the great therapist to the participant as well as to the spectator. Every person should have the opportunity to be a part of a "show" at least once in his lifetime. In an age conspicuously lacking in corn huskings, barn raisings, and even family activities, opportunities to experience pleasant cooperative endeavor are rare. Theatrical participation places the student in a position of responsibility in which he can (perhaps for the first time) feel essential, thus gaining in emotional security. If appreciation is shown for his efforts, this security is heightened.

The belligerent and the shy student are equally tempered by group association in the production of a play. This is not a suggestion that we introduce more theatre work in the schools merely in order to coddle a few misfits. Not a person exists in whom

¹ A travelled fop of those days.

² Contemptuous abbreviation for "citizen."

³ Goldsmith, Oliver, *The Poems and Plays of Oliver Goldsmith*, pp. 60-61. New York: Hurst and Company. n. d.

latent abilities and energies cannot be found; and when given opportunity to utilize these, the average student is well enough occupied so that he has nothing to lose by accepting the misfit into the group. The show itself takes on ultimate importance, and no time remains for the grinding of axes. The bully, not finding the proper reaction to his obnoxious qualities, is apt to change his habits, as is the timid soul, who gradually discovers that the entire company is not engaged in watching her.

Other than the immediate enjoyment and social value which theatre study and work offer students, a fertile field in their respective communities awaits the sowing of their experience thus gained. If adolescents need creative group activity, children require it even more. Thus a need exists for more people able to organize and direct children's theatre work, people who, through even a little theatrical experience, have caught some of the wonder that a "show" can mean to a child. A production with real, live actors, such as the recent Houston Civic Theatre's tinsel and spangled *Aladdin*, usually makes a lifelong impression on a child.

The community theatre has, in the past two decades, become a well entrenched American habit. Its place as an outlet and source of enjoyment to all is not questioned. Yet these fast-growing civic or little theatre organizations often lack leaders with sufficient training to give a sense of purpose and direction to the group. This is especially true in the technical phases of such work, where a certain amount of classroom knowledge can save materials, energies, and tempers. A little leadership can lend to a production just enough polish to give the group the sense of self esteem of being a "theatre," rather than a crowd of floundering amateurs. With this attitude prevailing, respect for the production usually prevents petty personal interests from taking hold. (And these, sorry to say, are usually the chief bugaboo of adult little theatre enterprises.)

Some values of an increase in speech education in our schools have been pointed out, both in immediate worth to the student and in secondary gain to those in association with whom he will spend his life. An attempt has been made to show that speech education is education for happiness. And, after all is said and done, for what are we educating?

Book Notes

Teaching English in High Schools, by E. A. Cross and Elizabeth Carney. New York: The Macmillan Co. Revised edition, 1950. In 1939 the first edition of this book appeared. Now, in expanded and somewhat altered form, a new edition has been printed. Its four divisions are "The Foundations," presenting rather random comments on English teaching; "Spoken English," including a helpful chapter on dramatics; "Writing in the Secondary Schools"; and "Reading and Literature," the longest of the divisions. One of the five appendices includes selected writings by junior and senior high school students. Another lists sources of illustrative aids.

English in the Small High School, by Gertrude B. Stearns. Lincoln: University of Nebraska Press. 1950. Mrs. Stearns' book is one of the few that recognize and discuss the problems that are especially likely to appear in the high school with an enrollment of below 125 students. The author considers such problems as small-town conservatism, limited materials and facilities, overcrowded schedules, difficulties with discipline, limited course of study, inexperienced teachers, lack of professional contacts, numerous lesson preparations, and difficulties in providing for individual differences.

The Teaching of High School English, by J. N. Hook. New York: The Ronald Press Co. 1950. After introductory chapters on the responsibilities and problems of teachers of English, this book has chapters on the teaching of reading and literature, listening, writing, vocabulary building, speech, and co-curricular activities. The style of the book is informal and conversational. Representative chapter titles: "Allowing Literature to Live," "Creative Listening," "Teaching Straight Thinking," "Spelling—Trial and Terror," and "English Teacher—Human Being." A special feature is the "Idea Box" after each chapter, in which specific techniques, gleaned from teachers throughout the country, are described.

The Reading Interests of Young People, by George W. Norvell. Boston: D. C. Heath and Company. 1950. In the 1940's Mr. Norvell asked more than 50,000 New York students (grades 7-12), taught by 625 teachers, to evaluate literary selections they had studied in school. Each selection was to be checked Very Interesting, Fairly Interesting, or Uninteresting. Several years ago a preliminary summary of the investigation appeared in the *English Journal*; now a valuable 262-page book gives the details.

Mr. Norvell has reduced the evaluations to percentages. Thus one may quickly discover that "The Highwayman" was interesting to 86.0% of students in grades 10-12; "How Do I Love Thee?" to 61.9% (only 49.8% of the boys); *Huckleberry Finn* to 90.9%; *Macbeth* to 76.3%; "On the Knocking at the Gate in *Macbeth*" to 51.8%. Or he may find that students in grades 7-9 responded thus: 84.1% liked *Treasure Island*; 84.3% liked *Silas Marner*; 85.3% liked "Rikki-Tikki-Tavi"; 61.1% liked "Recessional"; 53.6% liked "Lord Randal"; 76.7% liked "How I Killed a Bear." Interest scores for hundreds of other selections are given.

It is obvious that Norvell's book is important and that a copy should be available for reference in every English department. But several cautions regarding its use are imperative. In the first place, the reactions of Illinois students in the 1950's will not necessarily be the same as those of New York students in the 1940's. In fact, a similar study made in Illinois in 1955 might yield highly disparate evaluations. Second, the mere fact that a selection was ranked high does not mean that all students like it or that it will teach itself. Third, a selection that is ranked low may be very popular with a class if the teacher is enthusiastic about it and teaches it well. Fourth, there is a noticeable tendency for students to label "Interesting" the easy selections; therefore there is a challenge to teach even more effectively the more difficult selections.

The chief value of Norvell's book seems to be that it may show the teacher how students are most likely to react to a selection that the teacher has not previously taught. Thus if 85% liked a certain poem or story, the chances are that the majority of any class will like it. If only 50% of the New Yorkers liked it, then it should not be taught, or if it is taught, it will require considerable effort and skill on the part of the teacher to arouse students' enthusiasm.

Writing Good Sentences, by Claude W. Faulkner. New York: Charles Scribner's Sons. 1950. This hard-cover workbook, by a former member of the Department of English at the University of Illinois, is intended primarily for college freshmen, but should be usable in a college preparatory senior English course. It differs from most workbooks in one commendable way: the emphasis is not upon the correction of other people's sentences, but upon the construction of sentences. A sentence pattern is described and illustrated, and blanks are provided for the students' original sentences.

Basic Composition, Book One, by Philip Burnham. Chicago: Scott, Foresman and Co. 1949. This book is a well-written text suitable for the ninth grade. In the prefatory remarks the author

declares his aim thus: "*Basic Composition* has been developed in the belief that the way out of today's sad confusion in the teaching of oral and written expression lies in a return to fundamentals." Therefore the book stresses fundamentals, but does so in an interesting fashion. It consists of thirty "units," each divided into sections on grammar, improving sentences, punctuation, spelling, usage, and composition. The illustrations are attractive. A possible objection: the materials on punctuation, etc., are scattered throughout the book, rather than centered in one place. But the index makes everything reasonably accessible.

ATTENTION!

1. Save Friday and Saturday, November 3 and 4. On those days the Illinois Association of Teachers of English and the College of Education at the University of Illinois are sponsoring a meeting for all teachers of high-school English and teachers of language arts in the elementary schools. The meeting will be held on the campus of the University of Illinois. Featured in the program will be reports and discussion concerning the up-to-now results of the Illinois Secondary School Curriculum Program, with special reference to English. More details will be included in the next *Bulletin*.

2. If you have not already subscribed or renewed your subscription to the *Bulletin*, use the form on the back cover.

3. Be on the alert for choice poetry and prose written by your students. Submit the best pieces before December 20 for possible inclusion in the January and February issues.

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